We're pleased that you are interested in making the arts accessible to yone . . .

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. . . so we are sending this publication to you as the first step in a nationwide project to provide information that can be used for improving the accessibility of buildings and their programs for the arts. The project is jointly sponsored by the National Endowment for the Arts and Educational Facilities Laboratories.

This booklet is divided into four parts. The first describes arts programs and facilities that have been designed to overcome barriers to children, the elderly, and the handicapped. The second part lists organizations and resources that can help people interested in children's arts, senior citizen arts, arts and the handicapped, architectural barriers, architectural programs, and arts therapy. The third part, page 21, is a removable order form for several EFL/National Endowment for the Arts reports mentioned throughout the booklet, including *Arts and the Handicapped: An Issue of Access.* Finally, the back cover is an enrollment card for a free information service that will continue the project beyond this publication. After you are enrolled in this service we will supply new materials based on your information requests.

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American Foundation for the Blind
15 West 16th Street, New York, New York
10011

America is an assortment of many different people from different backgrounds and cultures, with different abilities and disabilities. The buildings they use, and the programs within them, are usually designed for physically fit adults of normal intelligence and average education. Unfortunately, many Americans are not such perfect people. In a population of 210 million, some are pregnant (2 million), elderly (20 million), 5 years or under (17 million), or they are between 6 and 13 years (19 million). The handicapped comprise an equally large segment of the population. According to the latest estimates, there are 11.7 million disabled, 12.5 million injured, 2.4 million deaf, 11 million hearing impaired, 1.3 million blind, 8.2 million visually impaired, 6.8 million mentally retarded, 1.7 million homebound, and 2.1 million institutionalized United States citizens.

Children

As potential patrons and artists-in-the-making, children are often considered reluctant nonparticipatory recruits for a field in which adults are the only genuine professionals. A small but growing number of museums, however, are designing children's programs and facilities for direct hands-on experiences in the arts. In a sense, they have no art objects; rather all artifacts are tools which the visitor can use to create an arts experience instead of an arts object. Most of these museums are concerned with science and history, although many also contain studio workshops. An EFL report is available on these experience-oriented museums.

A few established museums, such as the Metropolitan Museum of Art and the Cleveland Museum of Art are legitimizing participatory arts for children by introducing special experiential gallery/studio facilities and programs. Outside museum walls, independent gallery/studios serve as a link between the museums and the schools. Kansas City's Kaleidoscope, for example, is a creative participatory arts exhibit for young children supported by Hallmark Cards, Inc. Children enter through a series of sensory tactile exhibits designed to stimulate the imagination and heighten their awareness of the arts. Afterward, the young artists make their own creations from an array of project tables including masks, puppetry, melted wax, banners, col-

lages, transparencies, and holiday decorations. Write: Rachel Chambers, Kaleidoscope, P.O. Box 437, Kansas City, Mo. 64141.

Participatory arts activities for children have naturally led some children's arts studios to establish permanent galleries for high quality artworks. The Children's Art Carnival in New York City, for example, uses artworks from its brownstone studios for special exhibits keyed to current themes. Carnival also organizes traveling children's collections each year for museums, schools and colleges. Write: Betty Blayton Taylor, Children's Art Carnival, 62 Hamilton Terrace, New York, N.Y. 10031.

In St. Louis, the nonprofit Children's Art Bazaar is dedicated to "presenting, preserving, and promoting children's art on a noncompetitive basis." From its workshops, the Bazaar's gallery sells children's artworks, reserves some for a permanent collection, and uses others for educational exhibits, special displays, and an international exchange program. Write: Roslie Meier, Special Development, Children's Art Bazaar, 7425 Forsyth, Clayton, Mo. 63105.

A municipally supported children's art studio in Los Angeles, The Junior Arts Center, houses a permanent collection of two-dimensional artworks by young people plus a catalogued but unedited collection of 8mm student films. Significantly, a large number of handicapped children are involved in the Center's arts activities. Write: Claire Deussen, Director, Junior Arts Center, 4814 Hollywood Blvd., Los Angeles, Calif. 90027.

The Creative Children's Arts Center is a combined school, arts studio, and exhibition gallery primarily for creative children who are handicapped or disadvantaged. The only permanent exhibition of children's art in the Chicago Metropolitan region, the gallery also accepts artwork from the city's nonhandicapped children and once a year sponsors a large outdoor art show at which young artists—"special" or not—can exhibit or sell their work. Write: Pat Atherton, President, Creative Children's Arts, 614 Lincoln Ave., Winnetka, Ill. 60093.

Elderly

Long neglected as potential arts patrons, the elderly are awakening to a new interest in the arts as a means to self-fulfillment and second

careers. Chicago's Dream Theater Company actively encouraged many local senior citizens to attend a series of workshops on dreams. The company developed the senior citizens' lifestyles, hopes and unconscious desires into a special dramatic collage of emotional, physical, and visual images. Called Heritage, the show is performed once a week at the Body Politic Theater and expects to tour nationwide in 1977. Write: Barbara Robin, The Dream Theater, 2261 N. Lincoln Ave., Chicago, Ill. 60614.

In St. Paul, the COMPAS project administers two senior citizen programs: a Seniors and the Arts series of arts classes which developed a senior theater group and a senior choral, and an Artists and the Aging program which hires professional artists (a potter, a dancer, two poets, two visual artists, and a fibers artist) to work with senior citizens citywide. COMPAS intends to expand both programs due to a swelling demand for classes. Write: Joan Beaubien, Project Director, COMPAS, Old Federal Courts Building, 75 W. Fifth St., St. Paul, Minn. 55102.

At Southern Illinois University, the coordinator of the program on aging and the director of performing arts jointly developed a series of choreographed exercises. Ultimately, 300 seniors were involved in the program—ten of them established an entirely senior citizen dance company that performs in schools, centers for the elderly, nursing homes, and community centers across the city. Write: Catherine Dunham, Director, Performing Arts Training Center, Southern Illinois University at Edwardsville, East St. Louis, Ill. 62201.

In 1973, the Rhode Island State Arts Council established a statewide Arts and the Aging outreach program which solicits professional artists to teach workshops for senior citizens in crafts, humanities, and the performing arts. The artists invented some interesting new facilities (such as a one-handed loom) and helped develop a senior citizen's craft cooperative in Providence. Write: Margo Honig, Program Director, Rhode Island State Council on the Arts, 4365 Post Road, East Greenwich, R.I. 02818.

Physically Handicapped

When physically disabled people are considered from the beginning of design, accessible arts

facilities need not cost more than conventional buildings. According to the director of the Kimbell Art Museum in Ft. Worth, Texas, his barrier-free museum cost less than originally projected for a conventional building. Inside, low-hung paintings, special pedestals, adjustable easels, and display cases are equally convenient to children, the handicapped, and elderly patrons. Write: Richard Brown, Director, Kimbell Art Museum, P.O. Box 9440, Ft. Worth, Texas 76107.

Design for the handicapped often results in better facilities for all people. In Binghamton, N.Y., consideration for the handicapped led to a citywide second level plaza and bridge system that separates pedestrians from vehicular traffic, curbs, and other architectural barriers. Linked into the system, a new barrier-free memorial arena attracts many handicapped patrons to performances, an arts gallery, and community meeting rooms. Write: Robert Eronimous, Director of Planning, Community Development Department, City Hall, Government Plaza, Binghamton, N.Y. 13901.

Often admission restrictions steer the handicapped away from arts activities considered inappropriate for disabled people. North Carolina's St. Andrew's Presbyterian College specializes in integrating the physically handicapped student into all aspects of higher education. As a result, there are physically handicapped students majoring in music, painting, fine arts, literature, drama, and theater. Write: Director of Communications, St. Andrew's Presbyterian College, Laurinburg, N.C. 28352.

Accessibility to the arts also implies that an adequately talented student must be able to obtain the prerequisite credentials and career experiences essential for professional arts. Most schools of art do not encourage handicapped enrollment but each year, the Arrowmont Crafts School in Gatlinburg, Tenn. runs a 10-week summer school crafts workshop specially for the handicapped. With barrier-free facilities, special parking spaces and handicapped living units on the first floor, Arrowmont works with the University of Tennessee to help handicapped students obtain degrees in crafts and interior design. Write: Marion Heard, Director, Arrowmont School of Crafts, Box 567, Gatlinburg, Tenn. 37738.

For information about eliminating architectural barriers to the physically handicapped, see listing on page 17, and *Arts and the Handicapped: An Issue of Access.*

Blind and Visually Impaired

There are 9.5 million blind and visually impaired people in the United States. With a large number of potential patrons unable to benefit from conventional museum exhibitions, dozens of museums have established permanent touch and feel galleries which have become the origin of a new movement to make the arts more accessible to all people.

The Mary Duke Biddle Gallery at the North Carolina Museum of Art initiated the movement in 1966 and has remained a center of information and research. Originally, the museum converted three existing exhibition spaces into a tactile gallery for the blind. The gallery was so successful that the museum soon allowed all visitors to take advantage of the textured walls, tactile sculpture and intensely lighted paintings. Today, the gallery logs as many as 10,000 visitors a month—about 10 percent of whom are visually handicapped. Write: Maya M. Reid, Curator, Mary Duke Biddle Gallery, North Carolina Museum of Art, Raleigh, N.C. 27611.

Museum education departments are also beginning to recognize the importance of providing equal opportunity to the handicapped. For example, the Philadelphia Museum of Art has established a special fine arts course for visually handicapped adults. Called Form in Art, 36 adults ages 18 to 80 meet once a week in studios where they are trained how to feel, then how to appreciate, and finally how to produce professional quality art. Write: David H. Katzive, Chief, Division of Education, Philadelphia Museum of Art, Philadelphia, Pa. 19130.

Of all the arts, music is perhaps the art in which a blind person can participate most freely—witness scores of blind professional musicians. A national organization, The Louis Braille Foundation for Blind Musicians, Inc., helps talented blind people to achieve careers in music through services that include auditions, evaluation and counseling, scholarship aid, sponsorships, publicity and promotion, transcriptions and copyrighting assistance, musical

instruments and materials for the needy, plus referrals to appropriate music education programs for the blind. Write: Sheldon Freund, Executive Director, Louis Braille Foundation for Blind Musicians, Inc., 112 E. 19th St., New York, N.Y. 10003.

Facilities play a key role in the development of appropriate programs for the blind. Isolated in various schools across the United States, designers and artists are inventing new devices for making the arts more accessible to the visually and hearing handicapped. *Arts and the Handicapped: An Issue of Access* discusses scores of new facilities and also lists existing tactile galleries, nature trails and fragrance gardens.

Deaf and Hearing Impaired

Because of secondary emotional complications and communication difficulties inherent in deafness, the hearing-impaired person is often isolated from mainstream society. The Los Angeles Junior Arts Center specializes in integrating handicapped children into a wide variety of studio and participatory arts. Special programs in print and filmmaking for the deaf enable hearing-impaired children to work alongside normal children and those with other handicaps as well. Junior Arts also features mainstream programs for children of all handicaps. Write: Claire Deussen, Director, Junior Arts Center, 4814 Hollywood Blvd., Los Angeles, Calif. 90027.

Because of preconceived notions about deafness, many hearing-impaired people are never exposed to various art forms. Graphic arts, drama, and photography are the most frequently mentioned arts programs for the deaf while music is almost never considered. However, Toronto's Metropolitan School for the Deaf and the Perkins School in Watertown, Mass. have developed new devices which enable deaf students to feel musical vibrations. But of all the arts, architecture is probably the most often overlooked as an appropriate arts program for the handicapped.

Working with a firm of young architects, the Learning Center for the Deaf in Massachusetts turned a barn renovation project into a vital school-wide learning experience. The architects built a model of the proposed barn conversion and worked with the students to cooperatively

plan a new open plan academic environment, often teaching courses and concepts in drafting and layout design. During actual construction, the students participated in the demolition, construction, and masonry work. Write: Warren Schwab, Director, The Learning Center for deaf children, 848 Central St., Framingham, Mass. 01701.

To give deaf people access to careers in the arts, a few enlightened "hearing" colleges provide compensatory on-campus services, and a few schools of the arts include programs for matriculating deaf students—the North Carolina School of the Arts for example. The bulk of the nation's deaf youths, however, attend either Gallaudet College in Washington, D.C., or the National Technical Institute for the Deaf (NTID) in Rochester, N.Y.

Gallaudet students can major in drama or visual arts but the college offers no graduate degrees in the arts. NTID offers 20 majors in applied arts for associated arts degrees with which many students obtain immediate employment. About one third enroll in other schools to complete advanced degrees in the arts.

Perhaps the most renowned career arts center for the deaf is the O'Neill Memorial Theater Center in Waterford, Conn. On a former estate leased for $1 a year, the center houses The National Theater of the Deaf, a professional performing arts company which performs worldwide for both hearing and nonhearing audiences, The Little Theater of the Deaf, which performs traditional literature and new works for both hearing and hearing-impaired children, and The Professional School for Deaf Theatre Personnel, the Western world's only professional training center for deaf people involved in dramatics for the deaf. For many of their students, the O'Neill Center arranges courses aimed at advanced degrees in the arts through Connecticut College in New London. Write: The O'Neill Memorial Theater Center, 305 Great Neck Rd., Waterford, Conn. 06385.

Arts and the Handicapped discusses many new arts facilities and programs for the deaf.

Mentally Retarded

Arts and crafts are not unknown to many mentally retarded people. Most schools and institu-

tions for the retarded use arts training as a remedial learning program prior to vocational courses aimed at eventual employment. The Orange Grove Center for the Retarded in Chattanooga, Tenn., for example, has a vigorous arts program which produces artworks sold all over the Southeastern region. In addition, students manage, stock, maintain and clerk a small artwork store that is open to the general public. In the school's contract workshop, paid student employees manufacture 75,000 pens, mechanical pencils, dried flower arrangements and other art products each day. Write: James Taylor, Orange Grove Center for the Retarded, Inc., 615 Derby St., Chattanooga, Tenn. 37404.

Beyond arts and crafts, however, other centers for the retarded are beginning to explore new techniques for making all the arts accessible to the mentally retarded. The music department at the Arkansas Children's Colony has invented a simplified musical coordinating device which enables students to participate in a concert band comparable to many junior high schools. The device is a large sheet of instructions positioned above the conductor's head on metal stands. The sheet is divided into six panels, each giving a separate musical instruction in letters and signs. The conductor gives traditional directions with his hands, and with his feet operates lights behind the six panels. The musicians play when a panel is lighted with the color assigned to their instrument. When several musicians are playing together, the instruction sheet becomes its own "light show." Write: Ouida Wright, Director of Music, Arkansas Children's Colony, Conway, Ark. 72032.

In Red Oak, Iowa, The Southwest Iowa Learning Resources Center pioneered two projects in media and career arts for the retarded. The first, Project Communicate, used full-length feature films to encourage integrated experiences with regular students plus follow-up art and academic activities related to the topic of the film. The second, Project Discovery, comprises 44 different occupational exploration kits containing materials for a complete learning-by-doing vocational course. The kits include courses in professional art, industrial design, advertising art, photography, media technology, and horticulture. Write: Bill Horner, President, Southwest Iowa

Learning Resources Center, 401 Reed St., Red Oak, Iowa 51566.

Promising a unique pilot program in theater and drama for the mentally retarded, Broadway's O'Neill Theater Center will launch in 1976 a classic Mississippi River Showboat with a theater and performing arts studio. The vessel, actually an old railcar barge converted into an itinerant community arts center, will dock along the Hudson River. Showboat's staff is developing materials for workshops in puppetry, dance, opera, theater and instrumental music for all varieties of handicaps so that no child or adult will be left out of the events. Write: Becky Hannum, Associate, Showboat, O'Neill Theater Center, 1860 Broadway, New York, N.Y. 10023.

The Learning Disabled

Learning disabled people have a need for activities in which they can excel—success-oriented programs that reinforce motivation and continued effort. In this respect, the arts are especially suited.

The Pasadena Art Workshops and the Living Arts and Science Center, two new community arts centers, both found space in vacant facilities—the former in an underused school and the latter in two mid-nineteenth century houses. Studio courses in crafts, painting, photography, sculpture, music, and drama are designed to provide motivational support through recognition and achievement, thereby helping students to build a better self-image. At Living Arts, the staff encourages experimentation with different arts media by always keeping materials within reach and ready for use. Write: Deborah Brewer, Director, Pasadena Art Workshops, 143 W. Peoria St., Pasadena, Calif. 91103. Write: James E. Seidelman, Director, The Living Arts and Science Center, 362 Walnut St., Lexington, Ky. 40508.

A program in California, called the Family Learning Center, uses the arts to remediate learning disabilities. The principal artists are young mothers who operate in backyards, community centers, schools and churches. The program teaches the mothers how to create and build perceptual toys, playgrounds and educational tools from free or inexpensive materials. The mothers have created some exciting new

facilities to heighten perceptual abilities and strengthen good reading habits—including sensory playgrounds, eye-hand toys, balance boards, and shape mazes. Write: Edna Hansen, Director, Family Learning Center, 231 Grandview Ave., Sierra Madre, Calif. 91024.

Because of its inherent learning-by-doing activity, architecture is another art with vast potential for the learning disabled. For older students, Vermont's Stowe School hired a draftswoman to teach a course in design drafting and a science instructor to teach a course in alternative energy sources. The two projects are allied so that students will eventually design and build their own energy self-sufficient school on relatively isolated property eight miles away from the present site. Write: Tino O'Brien, Headmaster, Stowe School, Stowe, Vt. 05672.

Emotionally Disturbed

For therapeutic as well as learning purposes, architecture, because of direct hands-on experiences, is also a powerful arts medium for the emotionally disturbed.

Green Chimneys, a private school for 140 delinquent and emotionally disturbed youngsters, hired an architect willing to work with children in order to cooperatively remodel six wardlike dormitory units. Later, the school also hired a contractor willing to teach students how to construct their own "environmental living units." The finished product, according to school officials, is infinitely more habitable because students are directly related to the facilities, can make repairs, and are aware of maintenance requirements. Write: Samuel Ross, Headmaster, Green Chimneys School, Brewster, N.Y. 10509.

Despite Green Chimneys' experience, most arts for the emotionally disturbed take place as highly structured activities in small groups in small rooms. New York's Walden School, however, constructed an open plan learning environment for 300 emotionally disturbed and learning disabled children. The class areas surround an arts and crafts/instructional materials center in the middle of the school. Possibly the first time that emotionally disturbed, neurologically impaired, and mentally handicapped children have been educated in an open plan school, the arrangement permits spontaneous arts activities

as well as arts as a second discipline in academic classes. Write: Paul Irvine, Director of Special Education, BOCES, 42 Triangle Center, Yorktown Heights, N.Y. 10598.

Arts therapy, as a separate discipline in the field of mental health, is probably the most widespread arts activity for the emotionally disturbed. Professional arts therapy usually takes place in hospitals, clinics, and rehabilitation centers. There are even organizations whose sole purpose is arts therapy, such as the Creative Arts Rehabilitation Center in New York where hospitals, clinics, and psychologists refer people for arts therapy.

Institutionalized and Homebound Populations

Locked away from the mainstream of life are 3.8 million people confined in hospitals, nursing homes, institutions, and their own homes. Hospital Audiences, Inc., a New York based nonprofit organization with 15 affiliate chapters in cities across the country, serves 250,000 institutionalized people each year. It runs three programs which enable the institutionalized and the elderly to participate in the arts. In one program, HAI distributes complimentary tickets to cultural, sports, and recreational events and arranges appropriate transportation. For those unable to attend community events, HAI's second program books benefit performances (and in some cases hires performing artists) for regular productions in institutions, prisons, and nursing homes. A third program, mostly in New York, provides participatory creative arts workshops in painting, sculpture, poetry, music and crafts to institutional groups. Write: Michael Jon Spencer, Executive Director, Hospital Audiences, Inc., 1540 Broadway, New York, N.Y. 10036.

Another outreach program making arts accessible to 7,000 institutionalized children each year, Theatre in a Trunk, Inc. is a lively ensemble of professional actors, musicians, dancers, and educators who create and perform unique theater pieces for children ages 4 to 14 in schools, community centers, hospitals, day care centers, national parks, housing projects and for private groups. The company presents original children's plays and historical interpretations in any space large enough for a theater in the child's own environment. Children sit around three

edges of an imaginary, therefore barrier-free, stage and the plays are designed to involve the children physically in the action. Write: Sonia Gluckman, Director, Theatre in a Trunk, Inc., 12 West 11th St., New York, N.Y. 10011.

Other outreach programs aimed at participation and careers in the arts train institutionalized and homebound people. For example, Volunteer Service Photographers, Inc. (VSP) teaches photography and photo oil coloring to physically and mentally handicapped, underprivileged youths, senior citizens, ex-offenders and drug rehabilitation participants. The program enlists trained volunteer instructors who take photographic equipment and materials to more than 50 hospitals, schools for the handicapped, drug rehabilitation, senior citizen, and youth centers in the Metropolitan New York area. Write: Jean Lewis, Executive Director, Volunteer Service Photographers, Inc., 111 West 57th St., New York, N.Y. 10019.

The Wisconsin, Iowa, Missouri and Kansas state chapters of the National Easter Seal Society operate interstate Homecraft programs that send art teachers into the homes of bedfast elderly, handicapped and physically ill people who are not employable in the community. Providing tools, materials, and teaching aids to active clients, instructors help the homebound develop skills in order to manufacture clothing, toys, quilts, utensils, ceramics, and crafts products. Each craftsman then sets a price for the products which are sold in retail outlets run by the state Easter Seal chapter. Write: Marion Jones, Project Coordinator, Homecraft Programs, Easter Seal Society for Crippled Children and Adults of Wisconsin, Inc., 2702 Monroe St., Madison, Wis. 53711.

Arts for all Exceptional People

All the preceding projects focus on people with a single disability, but to make the arts accessible to everyone, arts programs, centers, and services must serve all exceptional people. The Brooklyn Children's Museum, for example, was designed for children with all varieties of handicaps. A 200-ft ramp runs diagonally across the entire museum and all facilities are designed for the physically handicapped. Emotionally disturbed and mentally retarded children develop self-

awareness and body images with special mechanical tools and audiovisual devices. Handrails throughout the main exhibition area provide a tactile mapping system for both sighted as well as blind and visually impaired children. For the deaf, graphic manual communication symbols are used throughout the building and nine staff members have studied American Sign Language. Write: Lloyd Hezekiah, Director, Brooklyn Children's Museum, 145 Brooklyn Ave., Brooklyn, N.Y. 11213.

In Seattle, the city parks and recreation department developed a system of services which offers over 80 art and recreation programs for more than 39,000 handicapped children and adults each year. Using facilities in dozens of public centers (including a theater and arts center for handicapped movement and dance in a converted bathhouse, and a recreation and arts center in a converted barn), the program can afford to be comprehensive because it coordinates activities with more than 25 local agencies—schools, hospitals, convalescent homes, rehabilitation centers, universities and associations for the handicapped. Write: Peter Guzzo, Coordinator, Programs for Special Populations, Seattle Department of Parks and Recreation, 100 Dexter Ave., N., Seattle, Wash. 98109.

Similarly, the ANCHOR Program (Answering the Needs of Children with Handicaps through Organized Recreation) uses classrooms, gymnasiums, swimming pools, auditoriums, theaters, athletic fields and art, music, shop and home economics facilities in parks, community centers, commercial establishments, and public and private schools on Long Island, N.Y. Special arts programs include arts and crafts, music and dance. In addition, ANCHOR frequently provides transportation for the handicapped to local cultural events. Because handicapped adults and the elderly are demanding similar services, town officials are planning a year-round, barrier-free environmental resource center with theaters, courtyards, gardens, nature trails, arts and crafts areas and display spaces, plus recreational facilities for handicapped and normal people. Write: Douglas Baylis, Supervisor, ANCHOR Program, Department of Parks and Recreation, Town Hall Plaza, Hempstead, N.Y. 11550.

Resource Organizations and Materials

Children's Art

Alliance for Arts in Education

Information source for arts organizations and agencies, technical assistance for developing arts programs for children and young adults, plus access to Kennedy Center showcase activities. Write: Alliance for Arts in Education, John F. Kennedy Center for the Performing Arts, Washington, D.C. 20566

American Federation of Arts

Films on visual education for elementary and secondary schools. Write: Films, Inc., 1144 Wilmette Ave., Wilmette, Ill. 60091

Arts in Education Program

Finances and establishes integrated arts programs in schools. Information source on model programs and procedures. Publications. Write: Kathryn Bloom, Director, Arts in Education Program, John D. Rockefeller III Fund, Room 1034, 50 Rockefeller Plaza, New York, N.Y. 10020

Associated Councils of the Arts

Information service on government policies and programs affecting the arts. Research, workshops, seminars, publications and technical assistance. Write: Cynthia Reade, Technical Assistance Coordinator, ACA, 1564 Broadway, New York, N.Y. 10036

Association for Childhood Education International

Information service for members on a variety of arts subjects. Publications. Write: Elvie Lou Luetge, ACEI, 3615 Wisconsin Ave., N.W., Washington, D.C. 20016

CEMREL, Inc.

Information, publications, curriculum materials, mobile children's museum, A-V materials, and technical assistance on aesthetic education. Write: Verna Smith, Director of Public Information, CEMREL, 3120 59th St., St. Louis, Mo. 63139

Children's Theatre Association

Information, technical assistance, curriculum materials, publications. Write: Children's Theatre Association, 1029 Vermont Ave., N.W., Washington, D.C. 20005

Educational Arts Association

Publications, newsletters, magazines, conferences, workshops, plays and happenings. Write: Educational Arts Association, 90 Sherman St., Cambridge, Mass. 02140

Music Educators National Conference

Information, publications, A-V materials, advisory services, symposia, workshops, seminars. Write: Gene Morlan, MENC, 1902 Association Dr., Reston, Va. 22091

National Art Education Association

Publications and curriculum materials for art education teachers. Write: NAEA, 1916 Association Dr., Reston, Va. 22091

National Dance Association

Information, resources, consultants, curriculum materials, and publications. Write: Margie Hanson, National Dance Association, AAHPER, 1201 16th St., N.W., Washington, D.C. 20036

Senior Citizen Arts

National Center for Older Americans and the Arts

Assists individuals and organizations to establish innova-

tive arts programs for the elderly. Write: Jacqueline Sunderland, Director, Center for Older Americans and the Arts, The National Council on the Aging, 1828 L. St., N.W., Washington, D.C. 20036

Associated Council of the Arts

1976 general conference on senior citizens and the arts. Write: Cynthia Reade, Technical Assistance Coordinator, ACA, 1564 Broadway, New York, N.Y. 10036

Older Americans and the Arts: A Human Equation

Describes new programs, including second career opportunities. ($3.00) Center for Older Americans and the Arts, The National Council on the Aging, 1828 L. St., N.W., Washington, D.C. 20036

Older Americans, Art Administrators, and Audience Participation

Describes the audience potential of 20 million elderly, with recommendations for arts administrators. ($3.00) Center for Arts Administration, 1155 Observatory Dr., University of Wisconsin, Madison, Wis. 53706

Arts and the Handicapped

Information and Research Utilization Center in Physical Education and Recreation for the Handicapped produces bibliographies of Art Resources for Exceptional Children (see below).

Materials on Creative Arts (Arts, Crafts, Dance, Drama and Music) for Persons with Handicapping Conditions ($2.75) Publication Sales, American Association for Health, Physical Education and Recreation, 1201 16th St., N.W., Washington, D.C. 20036

National Committee, Arts for the Handicapped

Aims to increase handicapped students served by arts programs by 200,000 per year for five years. Supports research activities and model sites which exemplify successful arts programs. Information on consultants, educational materials, clinics, workshops and lists of higher education institutions with training programs. Assists the development of fairs, exhibitions, and conferences. Write: James Sjolund, The National Committee, Arts for the Handicapped, Room 2611, ROB 3, 7th and D. Sts., S.W., Washington, D.C. 20202

National Endowment for the Arts, Director, Special Projects

Represents the interests of the handicapped in arts programs and refers grant proposals to the appropriate programs within the Endowment and in other federal agencies. Write: Program Advocate for the Handicapped, National Endowment for the Arts, 2401 E. St., N.W., Washington, D.C. 20506

Architectural Barriers

Accent On Information

Computerized information retrieval system containing information on handicrafts, recreation, transportation, facilities, laws, and legislation, private and governmental assistance, architectural barriers, organizations, mobility. Write: Accent on Information, P.O. Box 700, Bloomington, Ill. 61701

Alpha Phi Omega

Chapters survey college campuses and communities. Assist removal of architectural barriers. Aids for the handicapped. Information on projects. Publications and newsletter. Write: Keith Keller, Alpha Phi Omega, Architectural Barriers Committee, Archbold Gymnasium, Syracuse University, Syracuse, N.Y. 13210

Architectural and Transportation Barriers Compliance Board

Information, technical assistance, and consultant advice. Enforces federal regulations. Write: James Jeffers, Executive Director, Architectural and Transportation Barriers Compliance Board, Room 1004, HEW South Building, 330 C. St., S.W., Washington, D.C. 20201

Arts and the Handicapped: An Issue of Access

Contains a discussion of federal, state and local laws on architectural barriers, relevant funding sources plus an extensive list of agencies that provide information and a selected bibliography on barrier-free design.

National Center for a Barrier-Free Environment

Information and technical assistance on eliminating architectural barriers. Write: Edward Noakes, President, National Center, for a Barrier-Free Environment, 7315 Wisconsin Ave., N.W., Washington, D.C. 20014

Office of Civil Rights for the Handicapped

Information and interpretation of federal regulations affecting the handicapped. Write: Edward Lynch, Office of Civil Rights for the Handicapped, Room 3460-N, HEW, 330 Independence Ave., S.W., Washington, D.C. 20201

Architectural Programs

Architectural Barrier Removal, National Endowment for the Arts

Supports innovative programs for removing architectural barriers in arts facilities. Technical assistance. No capital construction. Write: Susan Wagner, Architecture + Environmental Arts, National Endowment for the Arts, 2401 E. St., N.W., Washington, D.C. 20506

Artists-in-Schools Program

Sponsors artists (including architects and environmentalists) to work in elementary and secondary schools. Write: National Endowment for the Arts, Education, Artists-in-Schools Program, 2401 E. St., N.W., Washington, D.C. 20506

Beginning a Community Museum

Includes guidance for choosing appropriate spaces, design recommendations, and specifications for facilities and hardware. ($3.00) Publications Center for Cultural Resources, 27 W. 53rd St., New York, N.Y. 10019

Built Environment Education Center

Resource center for those who want to learn about and to help others learn about the built environment in schools. Information clearinghouse, technical assistance, conference participation, and publications. Write: Aase Eriksen, Built Environment Education Center, Educational Futures, Inc., 4508 Regent St., Philadelphia, Pa. 19143

Interior Design/Industrial Design Action Center

Information packages on interior and industrial design. Write: Erma Striner, ID/ID Action Center, Room 5338, General Services Administration, Washington, D.C. 20405

Arts Therapy

For further information about the various forms of arts therapy, write to the appropriate organization.

Adventures in Movement (AIM) for the Handicapped Inc.
945 Danbury
Dayton, Ohio 45420

American Alliance for Health, Physical Education and Recreation
1201–16th Street, N.W.
Washington, D.C. 20036

American Art Therapy Association
3607 S. Braeswood Boulevard
Houston, Tex. 77025

American Association for Music Therapy
777 Education Building
New York University
New York, N.Y. 10003

American Dance Therapy Association
1000 Century Plaza–Suite 216 E.
Columbia, Md. 21044

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Rockville, Md. 20852

American Physical Therapy Association
1156–15th Street, N.W.
Washington, D.C. 20005

American Society of Group Psychotherapy and Psychodrama
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New York, N.Y. 10003

Council for Exceptional Children
1920 Association Drive
Reston, Va. 22091

Music Educators National Conference
1902 Association Drive
Reston, Va. 22091

National Art Education Association
1916 Association Drive
Reston, Va. 22091

National Association for Music Therapy
Box 610
Lawrence, Kan. 66044

National Council for Therapy & Rehabilitation Through Agriculture, Inc.
5606 Dower House Road
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National Council for Therapy & Rehabilitation Through Horticulture
Mt. Vernon, Va. 22121

National Rehabilitation Association
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National Therapeutic Recreation Society
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Arlington, Va. 22209

Therapeutic Recreation Information Center
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The National Endowment for the Arts was established by Congress in 1965 to foster the growth and development of the arts in the United States to preserve and enrich the nation's cultural resources, and to provide opportunities for wider experience in all the arts.

Educational Facilities Laboratories is a nonprofit corporation established in 1958 by The Ford Foundation to encourage and guide constructive change in education and related facilities.

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Affiliation:

- ☐ Interested citizen
- ☐ Artist
- ☐ Architect
- ☐ Administrator
- ☐ Educator
- ☐ Special education
- ☐ Parent
- ☐ Other

Handicap Category

- ☐ Physically handicapped
- ☐ Blind and partially sighted
- ☐ Deaf and hard of hearing
- ☐ Emotionally disturbed
- ☐ Mentally retarded
- ☐ Speech handicapped
- ☐ Other _____

Information Needs

- ☐ Accessible professional arts schools
- ☐ Architectural accessibility
- ☐ Bibliographies
- ☐ Conferences and workshops
- ☐ Funding sources
- ☐ Furniture and equipment
- ☐ Handicapped artists
- ☐ Legal assistance
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